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ing. While the *tuhuna* chanted, the older men among them sat with their backs resting against the *keho*, stone blocks or columns set in the ground to serve as back rests. At such times the tribe as a whole was under a ceremonial *tapu*. The sacrificing was performed by the inspirational priest and the ceremonial priest at the tribal sacred place.

The use of human sacrifice in connection with war ceremonial has already been described. (See War.) Human victims were also offered as a means of breaking drought and of securing plentiful harvests. A human sarifice was sometimes made for the consecration of a new canoe, house, or coffin of a chief, chiefess, or priest; such an offering accompanied the rites connected with the building of a new tomb or feast place, the erection of which was always in honor of some great man, a chief or priest, dead or alive, and human victims were also offered on the occasion of incidents of especial importance in the lives of chiefs or priests—for example, at the time of the festival celebrating the completion of the tattooing of the chief's son, or when the ears of a chief's daughter were pierced, or on the occasion of the sickness or death of great chiefs or priests. Père Siméon (7) gives the following terms for human sacrifices made for different purposes on various special occasions:

Heaka va'u ia ouoho. Sacrifice on the occasion of shaving the chief's head.
Heaka he'e ia vaevae u te tau'a. Sacrifice when a chief went on a journey.
Heaka hoai ia. Sacrifice when the chief bathed.
Heaka hoa ko'e ia tapu. Sacrifice to put an end to a *tapu*.
Heaka paepae ha'e or paepae tohua. Sacrifice to remove *tapu* from a house or a sacred place.
Heaka mea ki'i ehuehu. Sacrifice when a chief was sick.

A tortoise was sometimes substituted for a human victim.

Obtaining Victims

At times when human victims were required by the tribal god, the deity was supposed to make his wishes known through his inspirational priest. In a state of possession, the priest announced the number of victims that should be obtained, his voice being thought to be that of a god. He would then send his warriors to secure the sacrifice as has been described in connection with war. The story of Tiki-tuao from Pua Ma'u, Hiva Oa, is particularly interesting on account of the illustration it gives of the conceptions with regard to human sacrifice. In this story Tiki-tuao is taken up to the sky and there witnesses the gods regaling themselves on the body of his brother-in-law. He returns to the earth and finds his brother-in-law chanting with other men. When he told the story of what he had seen he was laughed at, but very soon thereafter the brother-in-law was captured and taken home by an enemy tribe to be offered to their god as a

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in the special house by the *tuhuna*. *Rari* were always in honor of girls. Festivals called *ko'ina rari* were sometimes celebrated for the especial purpose of singing *rari*.

There seems to have been a wide leeway for the subject matter that was considered appropriate for these songs. Some, like the *putu* and the *pipine*, were composed in honor of some person; the words of others were based on tradition; still others were love songs like those called *uta*. The characteristic feature of the *rari* and *ru'u* seems to be the mode of performance and the music. The young men and women who sang the *rari* or *ru'u* were ranged in parallel rows, the women in between the rows of men and all facing in one direction, the men forming two rows on either side facing inward toward the women and each other. Anciently, it is said, the performers always stood, but nowadays they were seated. The song was directed by a leader (*kahua*), either a man or a woman, who began the song by singing the first line, whereupon it was taken up by the rest of the singers. At occasional points in the song the *kahua* would sustain the melody alone for a moment, furnishing contrast to the group singing. The women, as they sang, performed a continued conventional pantomime illustrative of the words of the song, swinging the body, bowing, and making slow, graceful movements and gestures with the hands. In the *rari* the men took no part in this pantomime but sat still. In one of the examples I have the women carried the melody, the men following, but in the other the order was reversed. The singing is mostly in unison, but with frequent intentional harmonization. Since the limit of the range of the melody is four whole tones it is obvious that this harmonization is necessarily close, the intervals being fourths, thirds, seconds, and sometimes apparently less. That the harmonization is intentional and prescribed, and not accidental was proved conclusively by repeated singing of the song recorded. It is my belief that this part singing is ancient. One example has two parts, a men's and a women's, with the occasional harmonization of which I speak. I was told on Ua Huka, where this song was recorded, that there were sometimes three separate women's parts in addition to the men's part. It would appear that the men's voices never carried more than one part. Characteristic of the *rari* and *ru'u* is the steady, unvarying 2:2 time. No drums or even hand clapping accompanying these songs.

On Ua Pou it was said that *ru'u* were performed sometimes by four men playing the mouth flute (*pu hakahau*) while two women sang and performed their pantomimic motions. Some *ru'u* on Ua Pou were composed especially to be performed on the flute and were frequently rendered on the instrument alone. This fact is exceedingly interesting for this

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[End Plate 2]

A B C D E F

G H I J K L

MARQUESAS ISLANDERS OF TODAY